

STAINER & BELL'S
 COLLECTION OF
 Arias, Duos and Chorales
 FROM
BACH'S CANTATAS

EDITED AND ARRANGED
 FOR
 Schools and Ladies' Choirs
 by
W. G. WHITTAKER.

	Price Sol-fa
N ^o 1...Aria...BRIGHT THE SUNBEAMS	4 ^d 2 ^d
" 2...Aria...O'ER THE SMOOTH ENAMELL'D GREEN...	3 ^d 2 ^d
" 3...Aria...LENGTH NING SHADOWS	4 ^d 2 ^d
" 4...Duet...THOU CROWNEST THE YEAR	4 ^d 2 ^d
" 5.....SIX ORIGINAL CHORALES	6 ^d 3 ^d
" 6...Duet...THE SUN IS DESCENDING	6 ^d
" 7...Aria...ANGELS POUR THEIR BLESSING	4 ^d
" 8...Aria...WOLVES AND TIGERS HOWL FOR PREY	4 ^d
" 9...Duet...THEY PEEP IN EACH NEST	4 ^d
" 10...Chorale...WHERE THE MOURNER LIETH	4 ^d
" 11...Chorale...DEAR ANGELS STAND BESIDE ME	3 ^d
" 12...Duet...BY THEIR SPELL THE LION IS TAMED	4 ^d

Nos 6 to 12 published complete as a Cantata

THE ANGELS Price 2/4 net cash.

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NOTE.

It is widely recognized now that the royal road to the appreciation of Bach is not to be found by placing before the pianoforte student the Inventions and Preludes and Fugues as his first introduction to the Master, but by making him acquainted early with the charming and eternally-fresh Minuets, Gavottes, Bourrées, and other short dances which abound in the Suites, Partitas and Anna Magdalena's Music-book. The increasing popularity of the Brandenburg and solo concertos and various numbers from the Overtures shows how eagerly audiences welcome the less austere manifestations of Bach's genius. The full appreciation of such stupendous works as the two Passions and the B Minor Mass will probably come earlier if the public is led insensibly to those heights by frequent performances of the most attractive Church Cantatas. The singing class is, without doubt, the most convenient and effective means of cultivating a love for Bach. Little technique is needed, as compared with that necessary to perform most of the instrumental writings; the strong can help the weak, and enable them to sing music which individually would be impossible. Again, Bach's tunefulness is probably more readily perceived in his vocal works than in his instrumental, where the unskilled listener cannot always unravel the polyphonic web.

The words supply the hearer with the key to the outer courts, an aid often lacking in the instrumental works. Once within the walls, the first great barrier is won, and further progress is merely a matter of time and of opportunity. Scattered through the wonderful series of Cantatas, sacred and secular, are many genial Arias and Duos which are direct in their appeal and of moderate difficulty. Some are, in fact, quite easy, much more so than would be imagined by those who are only acquainted with the largest works. It is the aim of this series to provide a number of Solos and Duets which are easily understood, and which present no inordinate difficulties of execution to singers. The accompaniments are arranged from the full score, the original marks of expression, if any, are given in brackets, and supplemented with a few simple directions, and in some cases a less complicated notation than that adopted by the composer will help to make them more acceptable to the ordinary reader. It is hoped that this series may contribute a little towards that rapidly-growing interest in the great master, which is one of the most vital features of musical life of the day.

This Aria is from the secular Cantata "Angenehmes Wiederau," which was written in 1737, for the rendering of homage to Count Brühl by a Johann Christian Henricke, who gained lands through the patronage of that powerful minister. It was the same Count Brühl at whom Carlyle, in his "Frederick the Great" pointed such a withering finger of scorn, whose artistic and literary tastes did so much to make Dresden what it is to-day, and whose name is perpetuated in that city by the famous river-terrace. The original words are unsuitable for performance, as they refer to the ceremony. Bach adapted the work as a Church Cantata for Midsummer Day ("Freue dich, erlostes Schar" No 30); but whether through haste or not, it is fit to words which often disagree strangely with the gaiety and humour of much of the music, and which are not always in agreement even with the accentuation. This Aria, which is here given in its original key, is daintily scored for Flute, muted 1st Violins, (alternating "Tutti" with "Alcuni"), unmuted 2nd Violin, Viola and the customary Bassi. With the exception of the 1st Violin, the strings are pizzicato almost throughout, and it is directed that the Organ be played staccato during the whole of the Aria.

W. G. W.

BRIGHT THE SUNBEAMS.

J. S. BACH.
1685-1750

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Andante ♩ = about M. 88

PIANO.

mf. (p)

(f) (p) tr

repeat more softly p mp

cresc.

1. last time 2. (p)

repeat more softly Bright the

last time

dim. Fine. (p)

sun - beams on the meadow, Free our hearts from dark' - ning

pp

shadow, Night and care we'll drive a - way, Night and

cresc. *mf* *p*

care we'll drive a - way. Night and care we'll drive a -

cresc. *mf* *p*

- way, Night and care

f *p* *cresc.*

we'll drive a - way. Bright the

cresc. *f* *p*

sun - beams on — the mea — dow, Free — our hearts from dark' - ning

mp

shad - ow, Night — and care — we'll drive a - way, — Night and

cresc. *f* *p*

care — we'll drive a - way. (*f*)

f marcato la melodia

L. H.

cresc. *dim.*

p Come and dance — a state-ly mea - sure, Fill the fleet - ing hours with

plea - sure, Chant - ing — loud a — glad - some — lay, Chant-ing

loud — a glad - some — lay. Come and dance — a — state ly

mea - sure, Fill the fleet - ing hours with plea - sure, Chanting

loud a gladsome lay, — a — gladsome lay, a glad - some lay.

mf cresc.

p *pp*
Bright the sun - beams on - the mead - ow, Free our

cresc. *p*
hearts from dark - 'ning shad - ow, Night - and - care - we'll drive - a -

p *cresc.* *3*
- way, - Night and care - we'll drive a - way, Night and care -

cresc. *f*
we'll drive a - way.

p cresc.

Night and care ————— we'll drive a —

(p) cresc.

— way. ————— *p* Bright the

f *(p)*

mf

sun - beams on — the mead - ow Free our hearts from dark - 'ning

mf

cresc. *rit.*

shad - ow, Night — and — care — we'll drive a —

cresc. *rit.*

f *D.S.*

— way. ————— Night and care — we'll drive a - way.

a tempo *f* *D.S.*